Hunting

/82 cont./

and fishing equipment: bow and arrows, blowgun and quiver, traps and nets, harpoon and hook. Poisons for the same: curare and several kinds of Verbascum. Culinary equipment: grater, manioc strainer, a fine sieve, baking pan, small mats, ollas, large wide-mouthed jars for catching rain, and mixing bowls. Ranchos or temporary dwellings and houses of fixed location: the former rectangular and the latter circular with conical roofs. Items of clothing and adornment: loincloths, feminine guayucos, moriche /palm/ sandals, wrist and ankle rings, garters, foliage coverings /pampanillas/, halos, necklaces and earrings; hammocks, bags, and straps for carrying children. Their household items: small benches, pothooks, camazas /large gourd dishes/, awls, guayares, and an infinity of baskets. Their instruments of navigation: paddle and pole, balsas and canoes made from tree trunks or with their bark /concha/ only. Their textiles: with the spindle, fibers twisted upon the thigh, other braided fibers and small weavings done on rudimentary looms. Their musical instruments: timbrels, whistles /pipes/, flutes, war trumpets /botutos/, and drums. Their agricultural cultivations: yucca, plantains, maize, cane, ají, auyama /gourd plant/, cotton, tobacco, and various sorts of tubers. The preparation of foodstuffs: boiled and roasted food, cassava and mañoco /maize flour/ ground in a mortar, guarapos /sugar-cane juice/ and purées, fermented and nonfermented. Etc., etc.

179. It should be made clear that these Indians for many generations have, through other neighboring intermediary tribes, been obtaining some instruments of our European civilization: knives, machetes, chícoras, axes, fishhooks, firearms, files, mirrors, glass beads, cloth for loincloths /guayucos/. But they still remember a time when they used to make their loincloths and straps for carrying children from the bark of special trees; when they made their fishhooks with thorns from plants or barbs from fish; when they made their arrows with tips of bone, wood, or a special cane; when they used dextrales (stone

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/For further information about changes and continuities in many specific aspects of Kamarakoto culture from aboriginal to modern times, see categories 177 and 178, pp. 273-279./

*192 informants. wai-ka-ra-bo is given by Williams for "basket" (in general) in
*197 Makuchi, but I suspect that it includes only certain types of baskets, like its
285 Taurepán cognate. At least in Kamarakoto and Taurepán there appears to be no one word for "basket" but only a large number of words for particular kinds of baskets — the sort of specificity and lack of abstraction so common in primitive languages.

*192 d. Clothing, personal ornamentation, and allied words.
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154. (Glass) bead — kasuru.
155. String of glass beads (simple) — kasuru peregaːnsa.
156. String necklace with various objects tied on — yaichi[9].
157. Seeds (bell-like) used on necklaces — tsiriruka.
158. A streamer with such seeds — te-pūlū.
159. Bead necklace patterns — waroro-yeupə-pɛ katsa[9], i.e. "twisted (or woven) waroro (kind of fish) bones."
160. okūi-yeupə, i.e. "snake-bones."
— and other similar descriptive phrases.
161. Twisted bead belt (for men) — kasuru-seke-katsa[9].
[304]
162. Tattooing — metaːmen
*192 163. *Clothing, costume, dress — pondo[9]. (i)pon. Taurepán (Koch-
291 Grünberg) (u)mbaipon. (u)pon.
*192 164. Loin-cloth (men) — wayiku. Taurepán (Koch-Grünberg) kamizha-
*197 le. Makuchi (Williams) ka-mi-cha. Cumanagoto (Adam)
291 huaicu-r,[50] "woman's apron." Chaima (Adam)
177 guayuco,[50] "woman's apron." The Taurepán and Makuchi words are from the Spanish (or Portuguese) "camisa" — "shirt" — a curious transfer apparently explicable by the fact that "camisa" was first transferred by the Indiáns to trade-cloth, such as is used for shirts. Their loin-cloths are now made of such cloth and not of native fabrics. This is also true of the Kamarakotos, but they have retained a Carib word. In most, but not all, other Carib dialects this word applies to the female apron and not the male loin-cloth but in Kamarakoto it is used only for the latter. This Indian word, as "guayuco," is familiar in Venezuelan Spanish and is generally taken to mean the female apron.
*192 165. *Belt (men, generally only a cotton string used to hold up wayiku)
*197 — tien-akɛmūi. Taurepán (Koch-Grünberg) y negam.
291 166. *Bead apron (women) — motsa. Taurepán, mosa. Makuchi (Williams) mosa.

50 A [see footnote on p. 311, category 116 - Analyst]

167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) pəlai (=pərai).

168. Trade cloth — sarasa (from Spanish "zaraza").

European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakume.

174. *Armbands (women) — (it)abukamiit (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) panarda. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara." -51

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karōi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

51 [see footnote on p. 312, category 116 — Analysis]

291 (Fig. 33A). The loincloth is a long band of red fabric, now always trade goods but formerly of cotton homespun, passed between the legs, looped over the belt, and usually, but not always, wrapped around the waist, in such a way as to form a tight pouch over penis and testicles with one end hanging free in front of this and the other similarly hanging down behind.

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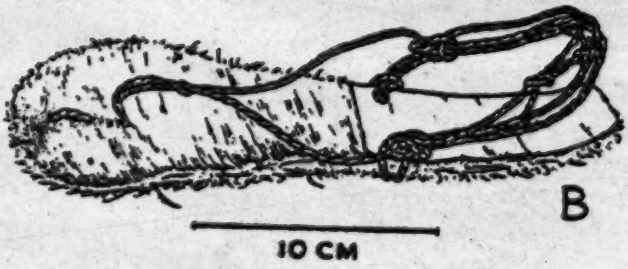

Fig. 32 — Kamarakoto Earring and Sandal.
A, earring, a silver crescent pendant with red, white, and blue beads and red cotton tassels. B, typical sandal of moriche palm leaf base with moriche fiber cords.

[283] [24]

[171] The native sandal (Fig. 32 B), is almost identical in pattern with one of the crudest types used by the lower classes in northern Venezuela, but it seems certain that the latter is a survival of a widespread pre-Columbian pattern and that this is native and not introduced among the Kamarakotos and allied tribes.[132]

132 A [see footnote on p. 322, category 116 - Analysis]

174 that its application has become differentiated in later times. The apron, as
114 distinct from a loincloth (such as also has been used by females) is not a
291 wayiku among the Arekunas and many other Caribs, but a mosa (motsa, etc.) and wayiku as a Carib word in general almost surely did not originally mean "apron" but only "loincloth," male or female. Where the word "camisa," in various forms, appears, it has driven out the native word not because the article of apparel was new to the Indians but because the material from which it now came to be made was new. "Camisa" came to mean primarily this foreign material, trade cloth, and secondarily, by a common linguistic transfer, a wayiku made of such cloth. Indeed this etymological argument against the native origin of the loincloth runs abruptly into contradiction because it agrees that there is a native word for the woman's apron and hence logically should grant this aboriginal origin, but the testimony of the early visitors and of comparative studies is that if either is older the loincloth antedates the apron.

[177] Finally, the use of foreign materials (trade cloth and glass beads) in these garments is not evidence against their antiquity, because this is clearly a mere substitution of foreign for native materials in a purely native finished object. In fact both loincloths and aprons of entirely native materials are still encountered among the more remote and poorer tribes, showing the basis to which the preferable new materials have been adapted.

291 The fact, as I believe it to be, that pubic coverings are aboriginal
834 among the Kamarakotos and cultually allied groups may also be correlated
[174] with the fact that the adults of this tribe are extremely modest (more so than Europeans) about uncovering the pubic parts, and are not modest about anything else, even such things as physiological functions or female breasts, which Europeans regard as equally to be concealed.

291 Very small boys do run naked but they put on loincloths long before pu-
855 berty. Sometimes they put on the belt, which is completely nonconcealing but has an almost symbolic significance of departure from babyhood, before they don the loincloth itself. Even if trousers are available, they are seldom worn until after puberty. Girl babies are sometimes naked but are now sometimes supplied with dresses almost at once after birth. Whether dressed or not, by the time they can walk well and leave their mothers, they begin to wear the bead apron, beginning with a very small size and graduating to successively larger ones until they are grown.

Ornaments.

● 301 Except for particular occasions, especially dances, the men do not usually wear any ornaments, although earrings, necklaces and armlets are occasionally worn.

301 Women usually, but not always, wear tight bands around arms and legs. At most there are four pairs of these, but three, two or none may be worn. One pair, perhaps the most common, is around the upper arm above the biceps and another, perhaps the least common, around the wrist. On the legs, one is [286] just below the knee and another around the ankle. These bands are woven (or knitted in the same way as a pakara, see "Textiles") of cotton string, alone or with a bead border, or sometimes are all beadwork. They are seamless and are made on the limb so that they cannot be removed without destroying them. 301 Girls often start to wear them shortly after they are able to walk and as they 304 are very tight they produce permanent deformity, particularly on the leg where they cause the calf to be swollen between a slim ankle and slim, or grooved, place immediately above the calf, an effect that is much admired. The upper arm band also tends to produce a definite groove, and these slight deformations are usually visible even on women who do not happen, at the moment, to be wearing armlets or leglets.[134] These bands naturally require replacement from time to time and this is sometimes delayed, or a woman who is past vanity may leave them off for good, but all women apparently wear them at times.

301 Aside from the bands, which might almost be considered part of feminine clothing, by far the commonest ornaments are necklaces, which are worn by practically all girls and women, many small boys, and a few men. A distinction is made between a necklace, properly speaking, usually of beads, prega:nsa, "necklace," or kasu:ru-prega:nsa, "bead-necklace," and a cotton string around the neck, yaichi?, to which ornaments are attached. They also wear long paired strands of beads which go around the neck and under the arms, crossing in front between the breasts and in back between the shoulders:

[822] The beads used are usually white and blue, as in the mosa, and white seems to be preferred for necklaces. Simple single strands are seldom used, the most common types being bands six beads wide and a series of loops or festoons of beads (Figs. 33 B, D). There are also special ways of stringing the beads in pairs or in patterns, such as the okõi-yeupa ("snake-bone") pattern and others (Figs. 33, 48, 49). Single strands are also used, but are almost always multiple. Flat, somewhat quadrate, brown seeds, called tsiriruka, are also strung, alternating with white beads, producing a very attractive effect (Fig. 33 C). These seed necklaces are also called kasu:ru-prega:nsa. Necklaces are often further complicated by the addition of streamers to which knitted balls, cotton tassels, puffs of down, bell-like seedcases, etc., are attached.

301 The yaichi? is even more varied than the prega:nsa because of the great 177 variety of objects that are tied to it. Almost all the small shiny or colored odds and ends left by previous expeditions have been carefully gathered and tied into yaichi?. Small discharged rifle and revolver shells are especially popular and make a really pleasing effect when tied in series. One small boy had a yaichi? in which were tied five .22 shells, two capybara hooves, a pocket pencil

134 [see footnote on p.322, category 116 - Analyst]

[Text continues on p.154]

Fig. 33 — Kamarakoto Personal Adornment.

A, a man's belt of twisted strands of red, white, and blue beads. B, flat white bead-band necklace with streamers and tassels. C, multiple single-strand necklace of white beads and brown seeds. D, festooned white bead necklace with tassels and down-puffs. E, woven cotton woman's dance head-dress with back streamer with down-puffs.

sharpener, the knob from the top of a teapot, and a small square of hard rubber or other plastic of unknown original use. The strictly aboriginal yaichi[9] is usually decorated with knitted cotton balls and tassels, tufts of down or colored feathers, and teeth, hooves and claws of animals. Small silver coins, reales and medios, are eagerly sought for this purpose and two women had somehow obtained holy medals, although they were entirely unaware of their significance.

Both the pregamsa and the yaichi[9] are undoubtedly aboriginal objects and the incorporation into them of foreign materials is a normal and inevitable phenomenon. The aboriginal kasuru-pregamsa was probably made of hard seeds.[135]

Women do not wear earrings[136] and few men of the central group do so, but many of the men nominally of this tribe but from more isolated places do. This may be further evidence of the so-called civilizing influence exerted on the central group by one or two sophisticated individuals of the tribe, but it is not surely so since ear-piercing is a matter of personal taste and by no means universal even among closely related Indians who have had no such influence. Even the men with pierced ears usually insert ornaments in them only on special occasions, such as dances. The piercing of the ears consists of a remarkably large horizontal slit in the upper part of the lobe, which must be a major and dangerous operation. One boy had lost the whole lobe on one side as a result of unsuccessful piercing, although the other side was successful. Pieces of cane are inserted in these slits, generally with a tuft of colored feathers at the anterior end, and pendants may be attached to them immediately behind the ear. The most prized type of pendant, panadaino[9], and one typical of the Arekunas although it cannot be of pre-Columbian origin, consists of a double strand of beads terminating in colored tassels and with a crescentic silver ornament, made from a coin by beating and filing, attached to the middle (Fig. 32A). Koch-Grünberg figures an almost exactly similar Taurepán earring (1923, Vol. III, Plate 5, Fig. 4). The ear plugs are usually held in place by tying a small twig in front of the ear lobe, but the two plugs are not joined by a string under the chin, as Farabee says they are among the Makuchis.

We did not see any men with pierced noses or lips, although these operations are still fairly common among related tribes, even where these have had more European influence than have the Kamarakotos. With the relative scarcity of pierced ears and of tattooing, the Kamarakotos show a definite trend away from mutilation of any sort, whenever this may have set in. Since it is true even of the oldest individuals, some of whom were born decidedly before any conscious imitation of European customs, it is by no means certain that any outside influence is involved in this, and it is more likely to be a reflection of the Kamarakotos mild, easily frightened, pain-hating character and their strong dislike of inflicting any annoyance on children.

135 A, 136 A [see footnotes on p. 323, category 116 – Analyst]

535 Some dances, especially the parichara, require special ornaments or costumes. The parichara-pon, men's costume for this dance, consists of a diadem, aro[9], and a shirt, imaripadai, made of maripa leaves. The women, who otherwise are always bareheaded, wear for this dance a headband of woven cotton, inimo-katsa[5] (literally only "twisted fine cotton twine"), from the back of which projects a streamer with cotton tassels or puffs of down (Fig. 33 E). In another dance, warepan, the participants are said to be draped with cloth, but we did not see this and the description was so vague that I have no clear idea of the costume, nor have I found a description of it among related tribes although all of them apparently have this dance.

●301 178 Back ornaments of various sorts seem formerly to have been typical of the central Caribs, but for some reason they are now dying out, at least in some regions, even though other types of native ornaments are as popular as ever or more so. I did not see or hear of any back ornaments among the Kamarakotos.

Tattooing and Painting.

304 [184] Tattooing is known and is occasionally practiced but it is not now very popular and most members of the tribe are not tattooed.[137] The pigment is a mixture of soot scraped from cooking pots, ainatoron, and wild honey, worked in, spot by spot, with a sliver of wood (or palm leaf rib). A steel sewing needle is now sometimes used if available. The mark left is a somewhat bluish black. [537] The patterns are not symbolic (consciously at least) or indicative of any social status; any individual can use any design that suits his fancy, and this is true also of painted designs. The tattooed designs do not cover any large area and are usually simple, often merely a spot or cross on each cheek. In exceptionally complex cases, several lines and spots may be made around the mouth (see Fig. 34). Koch-Grünberg has shown that hooked lines around the mouth are typical, but not universal, among Taurepán women (see 1923, Vol. III, Plate 12), as we also observed, and that it also occurs among the neighbors of that Arekuna tribe, but we did not observe this motif, either painted or tattooed, among the Kamarakotos.

302 Unlike tattooing, face — and to a lesser extent body — painting is universal among the Kamarakotos. Some individuals, especially among the boys and the more coquettish women, are usually painted; others, especially the more sedate men, paint only for dances and other social occasions; but all paint themselves at some times. No one uses a pattern consistently, but on the contrary all show considerable ingenuity in varying the pattern.

302 386 824 Soot and white clay, tauwa, are used for painting, especially for dances, but the usual paints are blue-black and red vegetable dyes. The blue-black paint, karöi, is the well-known Genipa dye, called "caruto" in colloquial

[Text continues on p. 157]

137 [see footnote on p. 323, category 116 — Analyst]

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Fig. 42 – Kamarakoto Plaiting Loom.
The loom in Fig. 41A is here shown in use.

286 There are several variations, but the basic technique underlying all of them is as follows: To start, an ordinary chain, as in knitting, is made. The needle is inserted through a loop in the chain and a small loop of thread pulled through. A second similar loop is then pulled through the next loop of the chain and then this is pulled through the first loop (using the fingers now, not the needle) and the first loop is tightened on this by pulling on the proper place (Fig. 44). A third loop is then made and passed through the second, and so on. The next row is made by looping through the first, just as the first was looped through the initial chain.

●[301] This technique is used in making armlets and leglets, crocheting continuously around the limb so that a tube is produced. This is made on the limb
[283] and cannot be removed without destroying it. The most interesting and elegant use of the technique, however, is to make purses or carrying bags, pakara, which are carried by the men although, like all cotton work, made by the women. In this case the initial chain becomes the bottom of the bag and it is left straight so that the first row instead of beginning at the first end of the chain and making an open circle begins at the far end (last one made) and is carried around both sides of the chain, which thus forms a closed, straight end of the knitted cylinder, which in this case is flattened, not really cylindrical.[145] At the other, open, end of the cylinder a flat, triangular flap cover is produced by doubling back on each row, making each shorter than the last. This produces a ribbed pattern not unlike that of the old-fashioned ribbed stockings but with the ribs running across the working edge, not at right angles to it, and the effect is quite different from that of the smooth surface of the cylinder where the crocheting is always in the same direction. In order to support the cylinder while under construction (as the leg or arm does in crocheting bands on them) it is made around a smooth piece of wood of the size and shape of the inside of the purse.

A length of string, usually ending in a tassel, is left at the point of the flap and wrapped around the purse to close it, and a woven carrying band, to slip over the shoulder, is sewed to the sides of the purse.

The last type of common thread textile is netting, usually made by the
[227] men from curagua thread. These nets, used only for fishing (which see), are made with very open square meshes. Several simple knots are used, of which the two in widest use are shown in Fig. 45. A peculiarity common to all of them is that a given thread leaves the knot at right angles to its entrance into it, so that it forms two contiguous sides of a square of the mesh and the mesh is built up by a series of zig-zags. The squares are oblique with respect to the rim of the net, which is thus fabricated on the bias and expands and contracts readily in a vertical direction.

145 [see footnote on p. 324, category 116 – Analysis]
[text continues on p. 174]

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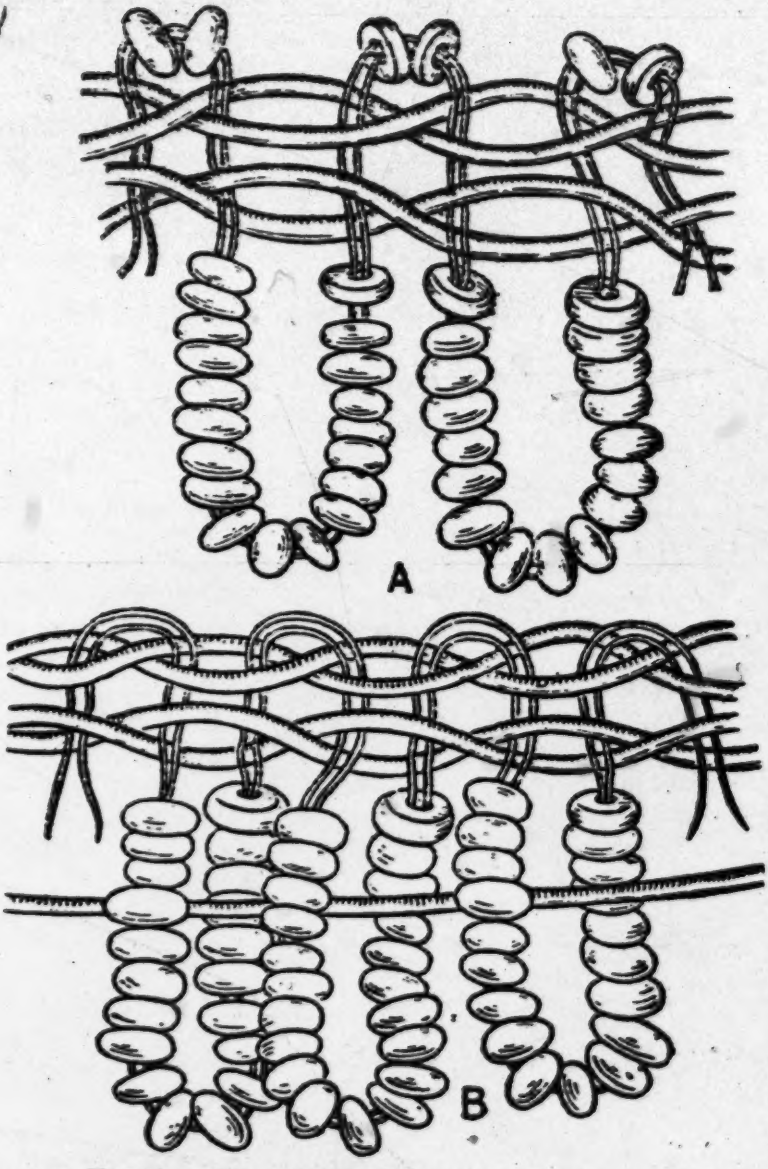

Fig. 48 — Kamarakoto Bead Necklace Technique.
A, B, two types of festooned necklaces. In the finished necklace the work is drawn tight and is shown here in a diagrammatic way for clarity. The necklace in Fig. 33 D is made by this technique.

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Fig. 77 — Kamarakotos Dancing.
The drummer and another male participant in the tukui' dance. This is the drum shown in Fig. 68. I/A
I/A [See P. 204, Category 116 -- Analyst]

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Fig. 79 — Kamarakoto Boy.

The boy (No. 35 of our detailed records) is playing with improvised bow and arrow. Note his neck-string (yaichi') with miscellaneous objects tied to it. His dress is uncommon for a boy.

With them, and of course this is well established as a general rule, clothes are not worn because of modesty, but modesty arises from the use of clothes. Boys who had just started wearing loincloths would often remove them when swimming, but then if someone was around they would put a hand over the pubic region on emerging from the water and would turn their backs while donning the loincloth again.

No particular modesty is shown regarding other parts of the body. The women would not visit us without dresses, but it was evident that the motive was not modesty but pride. A dress is not primarily a covering, but an ornament, a sign of prosperity, and an emblem of the desire to appear civilized and sophisticated to us. They have not yet been worn for sufficient time to induce the feeling that the parts that they cover (and that the native apron does not) are shameful or should be covered on moral grounds. They are so made as not effectively to conceal the breasts and women's dresses are, indeed, purposely made not to cover the breasts closely, for the practical reason of leaving the breast easily available to an infant, the dress never being removed or especially opened for this purpose. No man ever hesitated to remove any and all of his clothing, if he had any, except his loincloth, or to visit us if he had no other clothing. This less insistence, as compared with the women, on having European clothing betokens less pride, not that the clothing is less desirable as a symbol of what they believe to be progress, but mainly that male clothing is considered (and is in fact) less decorative. Similarly few women would think of appearing in society without as full a complement of necklaces and other ornaments as possible, while the men, not entirely above such frippery, considered it far less essential to their dignity and importance.

Cleanliness.

Within broad limits, the Kamarakotos are clean people. There is no great accumulation of refuse around the houses, partly because their diet produces little garbage and partly because they are reasonably careful to clean away what little refuse there is. A Kamarakoto settlement is not entirely odorless but certainly has none of the nauseous stench so often mentioned by travelers as heralding approach to an Indian village in other parts of South America.[226] They do not mind a considerable amount of dirt on their clothing, but periodically do wash all clothing, getting it quite clean by pounding and strenuous effort and bleaching it in the sun.[227] They live near streams that are safe for bathing and all enter the water freely and wash themselves at frequent intervals so that their persons are usually remarkably clean.

226, 227 [see footnotes on p. 333, category 116 - Analyst]

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Fig. 83 — Kamarakoto Mother and Child.

[163] Mode of carrying in the ever-present baby-sling. The woman (No. 11 of our detailed notes) is the youngest wife of the cacique and has three other living children. Her European earrings, the only ones seen in the tribe, are evidence of her favored position.

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Fig. 89 — Kamarakoto Adult Women.
No. 5 (left) and No. 4 (right), sisters, both married. Each has had two children but of the four only one son of No. 5 survives. They live in Abasakapan.

5:Simpson N-5 (1939) 1940 SS16 Pemon SS16
Kamarakoto
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Fig. 90 – Kamarakoto Adult Woman.
No. 34, married, one living son and one dead daughter, lives at Tuaiba.

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Fig. 92 — Kamarakoto Young Girls.
No. 52 (left) and No. 51 (right), except for a month-old baby the youngest of six living and three dead children of the adult female No. 49.

5:Simpson N-5 (1939) 1940 SS16 Pemon-SS16 Kamarakoto

302 Women clip the hair in a bang across the forehead and let it grow down the back, although here, too, it may be bobbed. A few girls cut the hair in European male fashion ("boyish bob"), but this is exceptional. Many of the men now cut their hair short all around in the commonest European style, but others have a bang on the forehead and a bob around the back. In both sexes the hair usually is left free, without braiding or other special doing up, and
● [301] generally unparted. It is not native custom to wear anything in the way of ornament or headgear in or on the hair, except for special occasions like dances.

142 There is some tendency toward abdominal protrusion, so common everywhere among starch-eating and often parasitized tropical peoples, but it is seldom pronounced and often practically absent. Some children and adults of both sexes have slender and graceful figures even in this respect and practically
141 all are otherwise beautifully built. The average height of the men is 160 centimeters (5 feet 3 inches) and of the women 147 centimeters (4 feet 10 inches), while the average male weight is about 56 kilos (124 pounds) and female weight about 47 kilos (104 pounds). The tallest Kamarakoto seen, a man of course, measured 168 1/2 centimeters (5 feet 6 inches) and the heaviest, also a man but not quite so tall, weighed about 63 kilos (140 pounds), although one man of the same stock but from outside the central group weighed about 70 kilos
142 (155 pounds). These Indians are thus small, by our standards, although they are not pygmies and are indeed rather large as Guayana Caribs go, as will be shown below. No definite obesity was seen, and striking thinness is almost equally rare.

[291] The feet, never in shoes and seldom in sandals, naturally tend to be broad and the toes, particularly the great toe, are divergent and mobile (Fig. 93).
[514] They are used as extra fingers for many kinds of work, such as holding cloth when sewing or to pick up or pass along small objects without bothering to bend over.

304 Aside from tattooing and ear-piercing, mentioned on a previous page,
184 intentional mutilation or deformation is not practiced and even these relatively
732 mild mutilations are indulged in only by a minority of the tribe. Unintentional
[847] deformities are likewise unusual although I do not believe that deformed infants are killed (information on this ticklish point is not reliable, but the fact that a few individuals are deformed suggests that the native claim is true). Out of 64 Kamarakotos definitely recorded in detail and about that many more examined more casually, one young adult had one short leg, apparently from an early fracture, another had the right external ear congenitally absent, a child (brother of the congenitally deformed young man just mentioned) had a deformity of the stemum, probably congenital, and another child had the eyes slightly crossed. There were all males and no deformed females were seen. Intellectual deformities, either lesions or intelligence below the normal range, are quite lacking as far as was observed. There are no mentally pathological or psychotic individuals

[text continues on p. 286]

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Fig. 96 — Taurepán Family.

No. 17 (Taurepán) and his wife No. 18 (T.) with two of their three living and three dead children. They live on the headwaters of the Kukenán near Roroimá.

Note wooden pin in woman's lower lip.

5:Simpson N-5 (1939) 1940 SS16 Pemon SS16
Kamarakoto

295c

291 127. Even if we agree, as I do not, that the Caribs wore no clothing
177 whatever before contact with Europeans, Alejo's date is too late by a century
[114] or two and it is virtually impossible that any authentic tribal memory is as old as that.

[123] 128. The women would never visit us except in dresses — I shall show
562 on a later page that this was because of pride, fashion and authority, and not because of personal modesty or fear. They either stayed at home in the remoter places that we did not visit, or borrowed dresses for the occasion. The men wore trousers if they could, but had no hesitation in visiting us without them.

129. But by the time we left, the cacique was more conventionally clothed than we were and would have excited no comment on any city street. No other Indian achieved quite this degree of sartorial splendor.

130. Our party did supply them with some ready-made dresses, but this is a momentary phase. The women of the tribe as a whole are adopting and will soon universally wear the homemade costume described.

294 131. This and the following paragraph are by my wife, Dr. Anne Roe.
114

171 132. In fact many culture traits common to these Indians and the civilized part of Venezuela are not evidence of Venezuelan influence on the Indians but of the reverse.

291 133. except one Taurepán mosa that was not made for use but as a curio
126 for a missionary, who supplied the heads. Very misleading data are sometimes
128 given by such made-to-order specimens and I may emphasize here that I have described nothing that was not seen actually in use by the Indians and collected nothing but used objects or, when this was impossible, new ones made for use and carefully compared with those that had been used. In the field of their special skills, notably basketry, the Indians can and will supply almost anything that a collector wants, but if he describes what he wishes and has it made to order, the result is likely to be definitely non-Indian in form and design.

114 134. If I understand Roth correctly (this passage is not entirely clear to
● 301 me), he considers the belief that these bands permanently groove the limbs
304 "ridiculous" and "physiologically impossible" "delusions." Nevertheless it is a fact, fully proven by the plainly visible effects of the bands even when the bands themselves have been removed.

301 135. Although the Kamarakotos may have made shell beads, as some Caribs are known to have done. Probably, however, the Kamarakotos had no [177] suitable materials for these. In any case, seeds were also used and native beads, if they were known, have been completely replaced by the far better and sufficiently abundant foreign beads.

[184] 136. The only exception was a woman who had European earrings but she was married to one of the two men who have lived in Venezuelan towns and her wearing them was obviously not native.

304 184 302 137. I am sure that this statement is true in general, but in individual cases it was occasionally impossible to be sure whether a design was painted or tattooed.

000 138. We were interested to observe that some lower-class women in civilized Venezuela, with much Indian blood and definite Indian inheritance in their culture, apply rouge on the face exactly as the wild Indians apply red paint — in large splotches meant to look painted and artificial, and would not think of shading it so as to imitate a naturally bright complexion.

28 114 139. I do not mean that the textile work of Venezuelan Indians is unknown or has not been mentioned in various excellent studies, but that almost no careful description of its details, nomenclature, etc., have been published. Even Koch-Grünberg's voluminous studies only describe the various textile manufactures in a summary way, with practically no details as to types of weave, etc.

285 824 140. Speaking of traps woven from this material by the Adole Indians on the Orinoco, Roth says that they are made "from a kind of osier twig, which is ..... called bejuco," but "bejuco," of course, means only "vine" (of any sort, and, incidentally, does not include osiers).

000 141. The Carib word manare has also been taken over into colloquial Venezuelan, with the usual shift in accent, but is applied to the cassave sieve, which is made of manare but is not "a" manare in Carib. This is a common etymological phenomenon; compare, in a reverse direction, the adoption of the Spanish word "camisa" not for a shirt but for cotton cloth by some Caribs (not the Kamarakotos).

171 283 286 352 142. In view of this differentiation it is interesting that in civilized Venezuela the handmade hammock, "chinchorro," of the common people is made of bast-thread while the sometimes more aristocratic "hamaca," usually factory-made, is of cotton.